

# Composer USA

THE BULLETIN OF THE NATIONAL ASSOCIATION OF COMPOSERS, U.S.A.

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## Play-It-Again . . . Please! A Different Approach for New Music Concerts

by Jean Milew

After a busy week, a Friday evening new music concert offers a pleasant and refreshing experience with a program of premieres by living composers. It is often an intimate affair, with the usual, familiar faces in the audience. People walk into the recital hall; easily pick whichever seat they want, and start scanning the program notes to try and get a sense of what they will hear. The concert begins. At intermission, the usual chatting amongst colleagues commences, and the inevitable conversation ensues: "What did you think of so-and-so's piece?" The simple, banal "I liked it" never suffices, but after one hearing, how can anyone really offer too much more? Most of the talk centers around the second piece on the program, which seemed particularly intriguing. A few comment that they would like to hear it again. The lights flicker and everyone returns to their seat to listen to more.

At the end of the concert, there again is the typical talk amongst the composers and musicians in the audience and the obligatory "nice piece" to the composers whose pieces were played. There ended up being two pieces on the concert that seemed to provoke the most conversation. The sound worlds created were imaginative and well structured with a profound depth of expression. Yet again, after one listening, how can one comment much more on something that was painstakingly created over an extended period of time, a long period in relation to the performance time of the piece, the time the audience member spent experiencing the work? Even for pieces that seemed less intriguing, might the listener feel differently if they had the opportunity to hear the pieces again and absorb more of what they had to say?

On the way home from such an evening, I drive in silence, my ears swarming with sounds, and my brain trying to process them into some sort of coherence. After trying to think about the pieces for a while, I end up pondering the same thoughts about "the state of new music" whether the concert was completely dedicated to new music or had only one new or contemporary piece on the program. As composers, we understand the urge to create, express oneself through sound, and share this with others. The poor attendance at new music concerts, even amongst peers, is discouraging. It is also disheartening to watch the reaction of a new piece on a program of "classics." Many people will simply tune out, not knowing what to make of it, or even leave. Time and again, I come back to one of the problems of new music concerts: a limitation of our human listening skills. Let me expand on this issue and then offer a possible solution found in the programming option of hearing a piece twice in the same concert.

There is no need to espouse on the ever-shortening American attention span due to contemporary media culture, as we are all painfully aware of it. As musicians, we are supposed to be more of a "trained listener" than the average person. After two hours of complex new music, however, how much can one really hear? Even when paying full attention, there is much that cannot be grasped on one hearing. Consider a more extreme example: the new music festival. It seems like it would be a dream for composers; a weekend filled with several new music concerts daily. By Sunday evening, however, what is really being heard? For those dutifully sitting in their seats, what did they hear in the final concert or two? Many composers simply do not attend all of the concerts, probably realizing this fact already. In the case of a festival, it is more about being in one place with so many composers, the camaraderie, and encouragement to keep creating. Perhaps this is in part what new music concerts, outside the festival setting, are also about. The difference with us new music composers may be that we will sit through the entire concert and attend more concerts like these, out of respect for our colleagues and in hopes that they will also listen to our pieces. This does not bode well for our future. The point here is that if we as supposedly educated, trained listeners have difficulty taking in an entire concert of new music, how can we expect to draw more people in? How many complex new sounds can our brains process and for how long we keep up this type of concentration?

One response of composers has been what has sometimes been called the "dumbing" down of concert music and what others may label as creating "accessible" art music. Some pieces being written today do need to be heard only once, as there is not much to them. There is a difficulty in conceiving of such music as art or concert music, and this threatens the survival of art music.

Some of you may think that this refers to composers who write in a tonal idiom. This is absolutely untrue. A composer should use whatever harmonic language allows them to express themselves. After all, the works of J.S. Bach, Beethoven, and so on have been enjoyed and studied for centuries, and will continue to be so. This is also not a question of style. Easy access to all types of music and the blending and blurring of boundaries is an exciting and unique development of our time.

Art music composers today should have a unique voice, create impeccable form and structure, and communicate a certain depth of expression. The music should be able to withstand repeated listenings, each time hearing something new. This is one of the reasons certain works have made it into our own Western canon of art music. For those works in the canon that receive the most performances, it also becomes about performance practice and the excitement of a

*Continued on page 4*

## ComposerUSA

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NACUSA is a 501(c)(3) non-profit organization. It was founded by Henry Hadley in 1933 as the National Association of Composers and Conductors. It is one of the oldest organizations devoted to the promotion and performance of American music. Many of America's most distinguished composers have been among its members. NACUSA presents several chamber concerts each year that feature music by its members.

## President's Greeting

by Dan Kessner

The report for this issue will be a short one and, fortunately, all good news. Following my renewed invitation last issue to potential organizers of national concerts, both Max Lifchitz of the East Coast Chapter and Wieslaw Rentowski of the Texas Chapter contacted me to express their interest. As things stand now, Max is organizing the next national concert for the Spring of 2007, featuring the two winners of the 2005 Young Composers Competition, and Wieslaw will work on the one for the following season, hopefully in the Fall of 2007, with the idea of keeping this event during the first half of the season in the future.

For all those who submitted e-proposals for works to be considered, your information has been passed along to Max, who will now begin work on choosing repertoire for the remainder of the program.

For all members of NACUSA, it is not too early to be thinking about continuing this tradition now that we seem to have it in place. Please consider organizing the national concerts for 2008, 2009, . . . I hope to hear from you on this.

NACUSA's first CD, magnificently produced last December by Karen Amrhein, continues to find its way out into the world. There is currently a plan to feature it in the Fall issue of *Triangle*, the magazine of Mu Phi Epsilon. A number of radio stations have also expressed interest in broadcasting all or part of it.

Finally, I am extremely pleased with the improved "mechanics" of the organization. Treasurer Dwight Banks, Correspondence Coordinator Meg Collins Stoop, Membership Coordinator Michael Conti, and Webmaster John Winsor have been doing great work in conjunction with me and the rest of the Officers Council in keeping everything running smoothly. This is especially important in allowing us to focus more attention on new projects.

I and the other members of the Officers Council are always eager to hear from individual members from across the country, so please do not hesitate to share your ideas with me via e-mail ([dkessner@csun.edu](mailto:dkessner@csun.edu)), and I will bring them to the Council.

## AWARDS

**Al Benner:** ASCAPlus! Award (13 years in a row).

**Dinos Constantinides:** ASCAPlus! Award.

**Nancy Bloomer Deussen:** Won First Prize in Large Composition Division of Mu Phi Epsilon International Composition Competition for *Peninsula Suite*. Won First Prize in Chicago Recorder Society Composition Competition for *Impressions Around G*. Also won First Prize in National League of American Pen Women Composition Competition (orchestral works) for *Peninsula Suite* and Second Prize for *Concerto for Clarinet and Small Orchestra* and won First Prize in choral division for *Et in Terra Pax*.

**H. Owen Reed:** ASCAPlus! Award for 2006; Michigan State University Library Faculty Publishing Award for publication of *The Heart of the Morn*. Ballerbach Music.

**Godwin Sadoh:** ASCAPlus! Award (3 years in a row).

## FROM THE EDITOR

AL BENNER



Thanks to Paul Humphreys, Stephen Lias, Jean Milew, and Jeffrey Hoover for responding to my call for articles in the last issue. Look for those to be in the upcoming newsletters. But that doesn't mean I have all that I need! I would like for next year's issues to return to 16 pages. For that to happen, I need more articles. They don't have to be long—short little articles about interesting musical topics would also work. Send in what you're thinking about. On another matter, as you can see from this issue, out of our fairly large membership, I only heard from 8 people who had news for our member's news sections. That's not very many! Don't be shy—let us know what is going on in your musical life! The Texas Chapter has been good lately about sending me news—but what about the rest of you?

It is exciting news to read in our President's Greeting that plans are afoot for National Concerts over the next few years. I hope to see some of you in either New York or Dallas.

Have a good holiday. V

All changes to membership status, address changes, or delivery of *ComposerUSA* should be either mailed to the National Office in California or sent via the internet to the NACUSA website.

### CALL FOR SCORES

LIAC (Long Island Arts Council) at Freeport is now sponsoring its Fourth International Musical Composition Contest, open to composers of all ages, around the world. The work, from 3 to 5 minutes in length, should be for a student of any solo instrument, with about 7 to 10 years of experience. It may be either unaccompanied, or accompanied by a piano. If there is a piano accompaniment, it should also be geared to the level of a student with an equal amount of experience. Though contemporary, it should be appealing to a young person. The winning piece will be performed in the year 2007, and the composer will be awarded \$500. Deadline for submission is a postmark no later than **Nov. 30, 2006**. Judging will take place in December. Entrants should include a page, containing their name, address, phone, e-mail address, a brief bio, and a check for \$15, for each work submitted, made out to LIAC. A CD or audiotape is required. If the material is to be returned, a self-addressed, stamped envelope should be included. LIAC cannot assume responsibility for loss or damage in transit. The composer's real name should not appear anywhere on the score or recording. Please list a pseudonym instead. Payment from overseas should be by Western Union, made out to Marnie Katzman, Exec. Dir. of LIAC. Confirmation number should be included with the score. For return of foreign scores, please attach an international reply coupon to the return envelope. Send to: **Composition Contest, LIAC at Freeport, 130 E. Merrick Rd., Freeport, NY 11520**. Direct any questions to [huray@optonline.net](mailto:huray@optonline.net) or phone (516) 223-2522. Fax (516) 223-6991.

The **American Modern Ensemble (AME)** announces its Second Annual Composition Competition. For our concerts on March 3rd and 4th, 2007 entitled "Musical Mavericks," we invite American composer/performers age 35 and younger as of the deadline to submit one or two original compositions up to 10 minutes in length that use their instrument or voice in a unique or innovative way. Instruments may be physically altered, modified, etc. Instrumentation is limited to solos or works for soloist and electro-acoustic sound. Duos, trios and works using larger ensembles will not be considered. The composer who wins the competition must be an accomplished performer who will be able to perform his or her own piece at the concert. Works may have been previously awarded, performed, recorded or published, professionally or otherwise, but may not have been premiered or performed in New York City. Preference will be given to un-premiered

works written since 2004. Composers will be notified by December 11, 2006. The winning composer/performer must attend the dress rehearsal and performances in New York City. An honorarium of \$500 will be provided. Please submit: one or two scores, including the duration and year written; a program note of 500 words or less; a recording (optional, but recommended); a cover letter with the composer's name, address, phone, and e-mail; a one-page bio; a list of works and performances and a photocopy of a Passport or Driver's License indicating proof of age and American citizenship. Applications not conforming to these guidelines will be disqualified. **Deadline: Nov. 18, 2006**. If you would like your materials returned, please include an appropriate SASE. To submit materials or for more information, contact: **American Modern Ensemble; Robert Paterson, Artistic Director; 484 West 43rd St, 37C; New York, NY 10036-6332**; Questions, ph: (212) 217-0119; [info@americanmodernensemble.org](mailto:info@americanmodernensemble.org); <http://www.americanmodernensemble.org>

### COMPOSER OPPORTUNITY

The **Kimmel Harding Nelson Center for the Arts** offers an average of 38 - 2, 4, 6 or 8 week long residencies per year to writers, visual artists and composers worldwide. The newly renovated Center, inspired by the architecture of Frank Lloyd Wright, is located in the historic Missouri River town of Nebraska City. Each apartment has a balcony and shares the use of three private landscaped courtyards. Residents are provided with free housing and studio space, internet access and a \$100/week stipend. Deadlines are March 1st for the following July - Dec. and Sept. 1<sup>st</sup> for the following Jan. - June. Visit the web site for an application and complete guidelines. KHN Center for the Arts, 801 3<sup>rd</sup> Corso, Nebraska City, NE 68410, P/F 402-874-9600, [www.KHNCenterfortheArts.org](http://www.KHNCenterfortheArts.org), [Info@KHNCenterfortheArts.org](mailto:Info@KHNCenterfortheArts.org).

### International Mini Festival of Art and Music

#### Louisiana Sinfonietta

#### Baton Rouge Gallery

October 4-24, 2006

Guest Artists: Vaclav Vaculovic, art;

Zdenka Vaculovicova, violin;

Theofilos Sotiriades, saxophone

- Oct. 4:** Opening exhibit of art by Vaclav Vaculovic. Concert by the Sinfonietta duo flutists Hristina Blagoeva and Whitney York. Works by Bohuslav Martinu, Dinos Constantinides, and Alejandro Arguello.
- Oct. 8:** Zdenka Vaculovicova violin recital of Czech music for solo violin.
- Oct. 9:** Zdenka Vaculovicova violin recital of Czech music for solo violin at the LSU School of Music, Recital Hall: Composer's Forum.
- Oct. 12:** The Louisiana Sinfonietta directed by Dinos Constantinides: music by Karel Husa, Leos Janacek, Anton Dvorak, Peter Graham, Theodore Wiprud, and Dinos Constantnides with soloists Zdenka Vaculovicova, violin, and Theofilos Sotiriades, saxophone.
- Oct. 13:** Concert of music for violin and saxophone at St. James Place. Sinfonietta Solo Series with Zdenka Vaculovicova, violin, and Theofilos Sotiriades, saxophone.
- Oct. 24:** Closing day of the exhibit of works by artist Vaclav Vaculovic.

*"There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot."*

-- John Cage

## Play-It-Again *Continued from page 1*

live performance. For example, what tempo will the conductor take the last movement? Still, even in pieces that have been heard innumerable times, there are new things to discern structurally, compositionally, and expressively.

Art music requires more engagement of both the mind and heart. This is not a value judgment of other types of music. It refers to function, rather than style. There is music we dance to, music used in different types of celebration or worship, music used for distraction, different types of music used for various social occasions and so forth. Art music may have additional functions, such as worship. Yet, it also has the element of "art for art's sake," a creation meant to be enjoyed but also considered, contemplated, and studied. For those of us composing in the art music tradition, we should be concerned about the continuation of creating music in this tradition and the safeguarding of some sort of canon. We will never know which pieces from our generation will ultimately be accepted into the canon. This, however, is not what is important. After all, we could debate which pieces are in the canon, and the many pieces that should and should not be included. Our concern should be creating works that we feel are worthy to stand the test of time and repeated critical listenings. Therefore, if art music requires a different sort of engagement on several levels and we accept certain human limitations of our minds and ears, what can be done to further our cause of continuing to create music in this tradition?

Several years ago, I heard an exciting programming option that can help make new music concerts accessible to more people, and more enjoyable to all levels of listeners: hearing a piece twice on a concert. The second listening more than doubled my grasp of the piece. While a seemingly simple, logical idea, this method of presenting new pieces remains a rarity and has the potential of enhancing the new music experience for all listeners.

This programming idea has been approached in several ways. The piece may simply be performed twice in a row, or with other pieces in-between. Of course, the work must not be too lengthy; 12-15 minutes seems to be the upper limit. I have never heard this done with more than one piece on the program, although there is no reason this is not possible. My favorite option, when available, is having the composer speak after the first performance and before the second. This way the music can be experienced completely on its own terms, as pure, expressive sound. Then, depending on what the composer chose to focus on, the listener can tune in more to certain compositional or programmatic elements. When the composer is not present, the conductor sometimes assumes this role. In chamber music concerts, the musicians can play motives or short excerpts. When there has been a particularly full program or a piece is too long to have a second hearing in the same concert, the conductor or composer may give a brief talk as part of the concert, right before the piece is played. This becomes a miniature version of pre-concert lectures, standard fare at many symphony concerts that are also poorly attended. Due to time constraints, this will be less in-depth than pre-concert talks, but can be an effective way of enhancing the hearing of a piece. In concerts with one "new" piece filled with the audience who came to hear the standard Mozart and Beethoven, a well thought-out introduction to the piece can be especially helpful for these listeners. On that note, why not a concert with fuller explanations, really combining the pre-concert talk and concert, especially for concerts dedicated completely to new music?

There are two concerns that immediately come to mind. The first is the fear of having to listen to a piece twice that you would have rather not even heard once. Second, the argument can be raised that by performing a piece twice, time is being sacrificed for another new piece and another composer to be heard. Programming is a difficult task at best, and with the limited avenues open for performances, and so many composers vying for such few spots, the decision is often made to try and put as many pieces on a concert as possible. This approach of hearing a piece

twice in the same concert, however, while obviously limiting the number of pieces on a program, has the more significant potential to make the new music scene better for all of us.

In the pop music world, people go to concerts to hear both songs they know and something new. This is less true in the art music world where people seem to be most interested in the familiar. Consider the typical "classical" concerts, those that attract a larger, albeit sadly mostly older, crowd. For this type of listener, with the standard "classical" works, the harmonic language is already known and internalized. In the Western world, we have grown up experiencing the polarity between tonic and dominant since hearing our first nursery songs. For the more discerning listener, if we are listening to an 18<sup>th</sup> century symphony, for example, we know in general what to expect both structurally and harmonically. There is a stable framework with which to enjoy how the music both fits and twists around such design.

In thinking about new music in contrast to this is where the efficacy of the "twice-hearing" approach becomes strikingly evident. The essence of art music is that it takes more time and effort to get into a new piece. Consider how much this is compounded by the fact that composers today do not share a common harmonic language or formal structures. In many pieces we are beginning almost from ground zero. While this is one of the most exciting aspects about new music today, it cannot be denied that it does require even more effort to get into pieces, and repeatedly listenings to really even begin to grasp some of these works.

We also need to think about how to engage our peers, which includes other composers and all types of musically educated people. While in college, there was a striking lack of attendance to new music concerts among my music friends studying in other disciplines such as musicology, even when these concerts were free and with remarkable performers. The future does not bode well for us, if we even cannot bring in the musically educated to our performances.

As a student, I looked forward to the composer's seminar meetings after a student concert. It was an opportunity to hear a colleague's works again (sometimes even twice!), follow the score, ask questions, and engage in a healthy dialogue. These sessions were some of the most valuable in my education. Why could this not continue after our student days are over and reach out to other musically educated people, not just our circle of composers? With current recording technology, an unedited CD can be burned within minutes after the concert. After an evening concert, a late night session could be held or after an afternoon concert, a session could be held after a dinner break. Depending on the size of the group, it could be more of a lecture style by the composer. Realistically, however, the group will be small. This has the even more exciting potential of being an interactive discussion, perhaps led by the composer. If available, the piece could be listened to with score. As composers, we need to work on talking about our music to all levels of listeners. This can be difficult, as most of us are composers precisely because we feel much more adequate in expressing ourselves with sound rather than words. Yet, it is necessary for our art to continue and thrive.

A parallel emerges with the current phenomenon of book clubs. Part of the appeal of these groups lies in the social and interactive nature of these discussions at a deeper level. It allows people to come together for more than surface talk amongst friends, meet new people, exchange ideas, and bring together people with different opinions. In our musical realm,

*Continued on page 11*

# JEFFREY HOOVER

Jeffrey Hoover's compositions – ranging from music for soloist to symphony orchestra – have received recognition through the prestigious Trieste prize, awards from Mu Phi Epsilon, the Lancaster Fine Arts Festival, grants, publications, fellowships and over 20 commissions. He is a member of the ACME roster of Mu

## MEET THE COMPOSER



Phi Epsilon, recognized for distinguished achievement in composition. His music has been performed by Rachel Barton, Ronald L. Caravan, Robert Walzel, Carter Eneyart, Judith Saxton, Esther Lamneck, The Fort Wayne Philharmonic, The Concordia String Trio, The Taz-Wood Dance Company, and numerous others.

His experience as a performer includes both classical and jazz music; a saxophonist and conductor of wind ensemble, orchestra, and jazz ensemble. This experience and his collaborative work have both influenced his music. One recent collaboration was *Dancing in the Park* with the Accessible Contemporary Music Ensemble from Chicago, through an initiative called ComposerAlive! "Using internet technology, I sent installments of the score and parts to them. They would read and record the music, posting sound files on their website along with musician's and composer's comments. People from all over the world can go to the website and hear the work in progress. When the composition was premiered in Chicago, the ensemble also performed excerpts of the work in progress, so the audience could hear how the music evolved."

[<http://www.acmusic.org/composeralive.html>]

As well as traditional musical compositions, Hoover's work also includes a personal interdisciplinary approach when he combines his compositions with his own paintings. Combining music with painting allows Hoover to explore and present ideas in more than one medium at the same time. Images of his paintings are projected while the musicians perform his music. Over the past 15 years, he has worked with three approaches to combining his paintings with his music: graphic score-like images, informal interpretations of the sounds and gestures of the music, and combinations of both. FAQ: "Which comes first, the music or the painting?" While the music generally comes first, some works have been composed after the paintings were created.

Born on September 11, 1959, in Anderson, IN, Hoover holds a Ph.D. in Fine Arts (Composition and Interdisciplinary Fine Arts) from Texas Tech University, as well as a M.M. in Composition and Musicology and Bch. Sc. in Music Education from Ball State University. He studied composition with David Foley, Ernesto Pellegrini, Loretta Jankowski, Mary Jean van Appledorn, and electronic studio techniques with Cleve Scott and Steven Paxton. His conducting studies were with Leonard Atherton, Joseph Scagnoli, Douglas Amman, and James Sudduth. His visual art studies include both formal training and personal investigation, as well as studies in visual application of aesthetics with Gene A. Mittler.

Hoover is the Associate Dean of Arts and Communication at Illinois Central College, East Peoria, IL.

## LETTERS

Dear NACUSA:

I would like to respond to Charles Berry's article in *ComposerUSA* titled "Classical Music: New choices for the 21<sup>st</sup> Century."

Essentially, after reading this complete document, I came to the conclusion that Mr. Berry would prefer that we all become composers of easy listening, extremely "accessible" music that will bring lots of "regular people" back to the concert halls. At least that was my impression. Maybe I am wrong.

I am originally from St. Louis Missouri, where many St. Louis Symphony supporters became irritated by Leonard Slatkin's seeming over-programming of contemporary music. Yet Slatkin was able to bring the SLSO to worldwide attention by bringing the orchestra to a level of performance higher than it had ever been. This was in part due to the level of musicianship necessary to perform the newer works. The "anti-new music" supporters finally got their way, Slatkin left for Washington D.C., and Hans Vonk was hired. I have it on good authority that the composer-in-residence when Slatkin was conductor, was contacted to come back and help with programming because the programs that had been selected with the new conductor were seen as too bland. No kidding?

Once, during Slatkin's tenure, one of David del Tredici's "Final Alice" works was programmed. I wanted to hear what I expected to be some new music. Instead I was treated to music that was so saccharine that I had to get up and leave within 30 minutes after the program started.

Now back to the root of the problem. I do not object to the concept of composing music that is beautiful. I do not object to the proposal that we should try to attract more people to our concert halls. And, most importantly, I do not ascribe to compose music that is highly academic and atonal, nor do I wish to force my opinions on anyone else.

I do find it a little condescending to suggest that the classical music written by professional composers these days is NOT beautiful and that we are still obsessed with compositional methods, electronics, anti-romanticism, and ignoring what audiences like.

I can name at least five professional composers that I know personally in the Minneapolis - St. Paul area who compose music that is stunningly attractive, not the least academic, and that the vast majority of audiences would appreciate and support. And I have not included myself in that group, despite that I like my own compositions. If you want names, I will provide them.

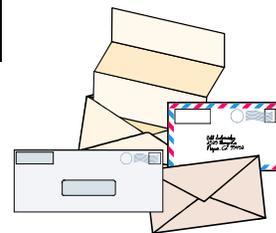
I think that is all I need to say. Questions? Thank you.

--Lisa Renee Ragsdale  
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P.S. I do not propose that all new music be strident, electronic, violent, or excessively mathematical. Nor am I a fan of music that I call "sweet," like 21<sup>st</sup> century versions of Debussy, Delius, or MacDowell. I would prefer music with substance and intelligence; i.e.: solid construction of form and content with development of thematic material, counterpoint, the use of rhythm not only to get from one place to another, but in other contexts as well, consideration of musicians capabilities, and avoidance of making the music excessively accessible.

***"A composer is a guy who goes around forcing his will on unsuspecting air molecules, often with the assistance of unsuspecting musicians."***

-- Frank Zappa



# PERFORMANCES

**Daniel Adams:** Sept. 14—*Resonant Canvass* by percussionist Brad Smith as part of the SCI National Conference, the University of Texas, San Antonio. Sept. 10—Premiere of *Demons Before Dawn* for bass flute and percussion trio by the University of South Florida Percussion Ensemble conducted by Robert McCormick, Kim McCormick (flute), Tampa, FL. Also on the same concert was *Between* for flute and marimba, performed by the McCormick Duo; Kim McCormick, flute and Robert McCormick, marimba.



The following reflects performances that took place through September 2006

**Karen Amrhein:** June 10 - *Little Nemo in Slumberland* by the Missouri Symphony Orchestra conducted by Kirk Trevor, in Columbia, MO.

**Al Benner:** July 16—*From the Past* by flutist Philip Greenwood and cellist Katelyn Woodard on a Flute Recital of Greenwood at the Episcopal Church of the Redeemer, Ruston LA.

**Dinos Constantinides:** Sept. 16—*Impressions II* for saxophone and piano at the SCI National Conference and *Rhapsody II* for flute and harp at the CMS National Convention, in San Antonio, TX. Sept. 10—Premiere of *Celestial Symphony No. 6* by the Louisiana Sinfonietta in Baton Rouge, LA. June 22—Premiere of *Concerto for Alto Saxophone and Orchestra No. 3* by Greek saxophonist Theodore Kerkezos with the Brasov State Philharmonic Orchestra, under the direction of Julian Rusu, in Brasov, Romania. June--*Concerto for Violin and Orchestra* with Simos Papanas as violin and the Symphony Orchestra of Thessaloniki. May 7—Premiere of *Concerto for Brass Quintet and Orchestra (New Orleans Divertimento)* by the distinguished Norem Brass Quintet and the Louisiana Sinfonietta, Baton Rouge, LA. This presentation was dedicated to New Orleans, in remembrance of the destruction there during the recent hurricane. May 5-- *Second Symphony* by the State Orchestra of Athens, under the direction of Byron Fidetzis, in Athens, Greece.

**Nancy Bloomer Deussen:** July 22--*Peninsula Suite* (string orchestra) by St Stephens Strings conducted by Guy Hayden in Newport News, VA. July 16--*Two American Songs* at the Monterey County Composers concert in Salinas, CA. July 9--Premiere of *Soltice Circle* (flute , cello and harp) by The Blackledge Chamber Players at the New Britain Museum of American Art in New Britain, CT. July 1--*American Hymn* (orchestra) by The Virginia Youth Symphony and American Sinfonietta conducted by Robert Ian Winstin in Buckroe Beach Park, Hampton, VA. June 3--*San Andreas Suite* by The Ives Quartet in NACUSA Concert held in Palo Alto, CA. May 13--*The Dawn of Freedom* by the US Army TRADOC Band in Roper Theater, Norfolk, VA. Apr. 30--*The World is A Butterfly's Wing* (song cycle) at a NACUSA concert in San Jose, CA. Apr. 22--*Ascent to Victory* by The Mission Chamber Orchestra conducted by Emily Ray. Petit Trianon in San Jose, CA. Mar. 18--*Impressions Around G* for recorder quartet performed by The Chicago Recorder Society. Feb. 4--*Piano Prelude* at The American Pen Women annual banquet-San Jose, CA.

**Matthew Hetz:** June 25--Premiere of *So Let Me Seem*, one for four songs from the song cycle, *Mignon*, to poems of Goethe, by Malesha Jessie-Mezzo, soprano and David Clemenson, piano, NACUSA Concert, Los Angeles Chapter, Culver City Presbyterian Church.

**Joe Miserendino:** May 28--Premiere of *The Willson Concertante*, a Concerto for Euphonium with symphonic winds, by soloist Charley Brighton (principal Euphonium BBC Winds) with the City Of London Symphonic Winds, John Andrews conducting, St.Paul's Covent Garden London. Apr. & May--5 performances of *The Phantom Cinema* for organ in London by Malcolm Stowell of Sloughin. Apr. 17--*Soliloquy Triste* for unaccompanied contrabass performed by Allan von Schenkel in Washington DC recitals. Also on March 8.

**Deon Nielsen Price:** June 25--*Credit Cards, Gas Lines* and *The Menu* from the cycle *Cartoonland* (texts and music by Price), Jennie Brandon and the composer at the NACUSA-LA concert, "New Songs from Los Angeles," in Los Angeles.

**Norman D. Rodger:** June 17--*Prelude and Fugue in C for Harpsichord*, Anita K. Smith, harpsichord; *Sonata for Treble Recorder and Harpsichord*, Mary AnneWolff-Gardner, recorder, Anita Smith, harpsichord; *Death Be Not Proud*, Willard Thomen, baritone, Anita Smith, harpsichord, at the Midwest Historical Keyboard Society Annual Meeting, in Reyes Organ and Choral Hall, Notre Dame University, South Bend, IN.

**Godwin Sadoh:** July 9—Premiere of *Ose Baba [Thank You, Father]* for SATB and piano by the choir of the Evangelical Lutheran Church of the Good Shepherd, conducted by Jessica Freeman, Fayetteville, NY. June 21—Premiere of *Nigerian Suite No. 2 for Organ Solo* by Carson Cooman at the Rochester Christian Reformed Church, Penfield, NY. June 7-21—*A Suite of Nigerian Folksongs for Strings* was performed at ten libraries in East Baton Rouge by the Louisiana Sinfonietta under the direction of Dinos Constantinides.

## BROADCAST NEWS

**Dinos Constantinides:** *Concerto No. 2 (Grecian Variations)* for saxophone and strings -- which was written for and premiered by the Greek saxophonist, Stathis Mavrommatis -- was recently broadcast by the Radio of Athens, Greece.

**Nancy Bloomer Deussen:** *Peninsula Suite* on KDFC Classical Radio San Francisco on Jan. 5 and Apr. 23. *Piano Prelude* and *Amber Waves* on WOMR-Provincetown, MA, on May 2; and *Reflections on the Hudson* (versions for orchestra and also for concert band) on the same station on July 11.

## PUBLICATIONS

**Joe Miserendino:** *Orisons* (tuba/euphonium quartet); *Lamentation and Celebration* (euphonium and piano); *Lacrime e Fiamma* (euphonium and piano); and *Rondo Quickstep for Brass Quintet* published by Brassworks ( Farmington, NM). *Western Suite for Brass Quintet* published by BVD Press.

**Dimitar Ninov:** *Piano Album. Thirteen Light* and *Descriptive Piano Pieces* by FJH Music Company.

**H. Owen Reed:** Scheduled for inclusion in 61st Edition of *Who's Who in America*; *Frolicking Winds* (adapted for Wind Ensemble by William Berz) by Alfred Publishing; *La Fiesta Mexicana*, article by John Knight in *Teaching Music Through Performance in Band*, 2006, GIA Publications p330-333; and *Renascence* for concert band (analysis by Don McKinney) in *Teaching Music Through Performance in Band*, GIA Publications, Vol. VI.

**Godwin Sadoh:** *Yoruba Wedding Dance for Brass Quintet* by Wehr's Music House, FL. His article entitled "Organ Building in Nigeria," was published in *The Organ: An Encyclopedia* [NY: Routledge Press, 2006] pp. 370-371. Another article entitled "Understanding Akin Euba's Wakar Duru: Studies in African Pianism Nos. I-III," was published in the magazine *Living Music* 21, No. 1 [Spring 2006]: 19-23.

## Join NACUSA

## MEMBER NEWS

LSU violinists Borislava Ilcheva and Aaron Farrell presented five concerts in Greece in May (Athens, Thessaloniki, and Lamia). They performed numerous violin works of **Dinos Constantinides**. The composers presented three lectures on his music and attended the recording of his **Celestial Symphony No. 6** in Nuernberg, Germany, where the orchestra recorded in addition to the symphony three saxophone concertos with Theodore Kerkezos as a soloist. The Louisiana Sinfonietta under his direction gave ten concerts at the Baton Rouge libraries including two of his works. Greek Saxophonist Athanasios Zervas performed his music five times in five American cities and numerous times in Greece.

**Daniel** and Dolly **Kessner** on June 18 & 21 performed in two concerts during Forfest Kromeriz in the Czech Republic. These programs included the World Premiere of Kessner's **Paths**, for flute, violin, horn, and piano, and performances of his **Prière et scherzo**, for bass flute and piano, **Tous les matins ...**, for solo bass flute, **Stream**, for bass flute/flute/alto flute and harpsichord, and works by Debussy and various Czech composers. The programs were recorded by Czech Radio and Television for future broadcast. Also Kessner has joined the Music Composition Faculty of the University of Southern California as an Adjunct Professor.

**Jeffrey Hoover** has completed a new work for solo mandolin, for Daniel Ahlert, called **Inner Rhythm**. There are also six related interpretive paintings of the same title by Hoover. Also, several interdisciplinary works--compositions combined with original paintings by Hoover--were performed at Illinois Central College, East Peoria, Illinois on April 21. Music for piano included **Final Light**, **MindScape**, and **Etude-Millennium**, performed by Irina Feoktistova. **Into the Night**, **Spirit of Light**, and **Epiphany Vigil at Gethsemane Abbey** were performed by Jeffrey Hoover, soprano saxophone, and Irina Feoksitova, piano. **Blue Wizard** for guitar was performed by Michael Hull. During the concert, images of the paintings were projected while the musicians played the music. And, **Dancing in the Park** for large mixed chamber ensemble was premiered April 23 at the Green Mill in Chicago by Accessible Contemporary Music, directed by Seth Boustead. The composition was created in collaboration with the ACM ensemble members. Hoover composed and sent the music by installments via the Internet and the ensemble recorded the music. The composition evolved in response to the recordings and comments from the musicians. The recordings, musician and composer comments can be found at <http://www.acmusic.org/composeralive.html>. A chamber orchestra version, with expanded instrumentation, is planned in the future.

**Dimitar Ninov's Piano Album. Thirteen Light and Descriptive Piano Pieces** was presented by pianist Dimitrina Ninova at the joint conference of the South Central Chapter of the College Music Society and the Texas Chapter of NACUSA. At the same event Ninov presented a paper entitled "The Cadential Six-Four Revisited," San Marcos, Texas, March 11, 2006.

**Marilyn J. Ziffrin** attended a concert in New York where her **Trio for Flute, Clarinet, and Piano** was performed on the North/South Consonance Series with Max Lifchitz, piano, Lisa Hansen, flute, and Richard Goldsmith, clarinet. This work had received its premiere in 2005 by the Tri-City Chamber Music Society in Davenport, IA, and was subsequently performed at Augustana College in Rock Island, IL. On June 10 of this year she was honored by the Boston Alumnae Chapter of Sigma Alpha Iota, national music fraternity, and made a Laureate Member. In September the distinguished pianist, Jayne Kelly, premiere her new **Piano Sonata** which was written for her at the Concord City Auditorium. Ziffrin also has works on two recent CDs. Her **Concertino for Piano and Strings** has been released on North/South Consonance CD, N/S R1038, with Helen Lin, pianist and the North/South Consonance Ensemble. In addition, her complete **Songs and Arias** have been recorded on N/S R1041, with D'Anna Fortunato, mezzo-soprano, Liuh-Wen Ting, viola, and Max Lifchitz, piano and harpsichord.

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# NACUSA CONCERTS

## East Coast Chapter NACUSA Concert

Monday, June 5, 2006, 8:00 PM  
Christ and St. Stephen's Church, New York, NY

- A Night Song* (2005) . . . . . MARGARET COLLINS STOOP  
Margaret Stoop, flute; Adam Grabois, cello  
Allen Brings, piano
- The Women of Leopold Bloom* (2005) . . . RYAN JESPERSON  
Richard Kandetzki, bassoon
- Somerville Sonata* (2005) . . . . . DAVID D. FETHEROLF  
Rachel Golub, violin; Christopher Oldfather, piano
- River Fantasy* (1991) . . . . . ELIZABETH BELL  
The North/South Consonance Ensemble  
Max Lifchitz, conductor
- Yellow Ribbons No. 22* (1984) . . . . . MAX LIFCHITZ  
Ah-Ling Neu, viola; Max Lifchitz, piano
- Transformations No. 2* (1982) . . . . . MAX LIFCHITZ  
Mioi Takeda, violin
- Mosaico Latinoamericano* (1991) . . . . . MAX LIFCHITZ  
Lisa Hansen, flute; Max Lifchitz, piano

## NACUSA's 28th Annual Young Composers' Competition

Receipt Deadline: October 31, 2006

NACUSA is sponsoring its Twenty-Eighth Annual Composer's Competition. All entrants must be NACUSA members. Music by non-members will not be considered. Previous First Prize winners are not eligible.

1. The competition is open to NACUSA members who are American citizens or residents who have reached their 18th birthday but have not yet reached their 31st birthday by the submission deadline. For new composers seeking to join NACUSA, National dues are \$25.00 (\$15.00 per year for students and seniors). Dues should be sent to the Los Angeles address listed below.
2. Compositions submitted should not exceed 15 minutes in length.
3. Compositions should not require more than five players. An additional person for electronic playback will not be counted as a performer.
4. Compositions submitted must not be published and must not have won any other competitions.
5. Recordings of the entire composition are *highly desirable*, but not mandatory.
6. A mailing envelope with correct postage should be enclosed with each submission if the composer wishes to have the score(s) returned.
7. Scores will be judged, in part, on clear and legible music copying; suitability for performance on a NACUSA concert will also be considered.
8. The First Prize will be **\$400.00** and a possible performance on a NACUSA concert. The Second Prize will be **\$100.00** and a possible performance on a NACUSA concert. The judges reserve the right to reallocate the prize moneys in the event of a tie.
9. Judges for the competition will be members of the Los Angeles chapter of NACUSA.
10. Each composer may submit up to two works.
11. Score(s) should be submitted anonymously with an envelope attached containing the name of the work and the composer's name, address, telephone number, and e-mail address.
12. Scores must be *received* no later than October 31, 2006.
13. Send scores to: The National Association of Composers; P.O. Box 49256; Barrington Station; Los Angeles, CA 90049
14. *Please note that some express companies cannot deliver to a post office box.*
15. All tapes or CDs submitted must be clearly identified.

## Texas Chapter News

by Nico Schuler, Vice President

The NACUSA Texas Officers would like to announce the following past and future events:

(1) Our 2006 Annual Conference took place at Texas State University in San Marcos, Texas, as a joint meeting with CMS South Central. Seven concerts and dozens of lecture-recitals, papers, posters, and panels featured more than 100 active participants. Most of NACUSA Texas' composers were represented with a composition. The winner of the First Annual Composition Competition was Aaron Alon from Houston, Texas.

(2) Two very successful concerts took place on May 13, 2006, at the Modern Art Museum of Fort Worth and on May 25, 2006, at the Eisemann Center for Performing Arts (in Richardson, Texas). Filipe J. Ramirez (piano) performed compositions by Scott Joplin, Daniel Adams, Lynn Job, Rafael L. Junchaya, Dimitar Ninov, Filipe J. Ramirez, Wieslaw V. Rentowski, and James Stakelum.

(3) At Texas State University, we are going to host a concert on March 8, 2007, with the Theme "Protest & Dissent." The concert will be directed by Wayne Oquin and will mainly be performed by Juilliard musicians, dancers, and actors. If any of you have a composition that would fit to the theme of "Protest & Dissent" and would like to be considered for a performance, please let me know ([nico.schuler@txstate.edu](mailto:nico.schuler@txstate.edu)). I will then send more specific information.

(4) Since nobody else volunteered to host our 2007 Annual Conference, it will again take place at Texas State University in San Marcos, specifically in the afternoon and evening of Saturday, March 3, 2007. The keynote speaker will be Mark Sullivan from Michigan State University, who will speak on the topic "Composition: Utopian Traces in Dissent." Part of the conference will be two concerts. The selection process was purely based on finding musicians (here at Texas State) who are willing to perform the music. This was not a blind selection process. Those of you who sent an electronic piece (CD) or those who could supply their own musicians will have a guaranteed performance (of ONE piece), as long as the composition is of good quality. Composers who are selected for performance will be required to attend the conference and pay the conference fee (probably \$40/\$20 for students). Premiere performances will be given preference, and compositions performed at last year's (2006) conference will not be considered.

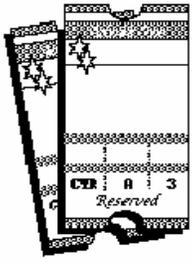
(5) Second Annual NACUSA Texas Composition Competition : The complete announcement was sent to all NACUSA members, but can be downloaded from our chapter website: <http://www.icnm.org/NACUSATX/>

(6) We would like to include information about our members at our chapter website. Those members interested in being listed, please e-mail me a bio (up to 300 words) that may include a link to your homepage (if applicable).

(7) Other forthcoming events (currently being organized by Wieslaw and by Dimitar) are concerts in Austin, in Texarkana, and (an "international exchange concert") in Bulgaria. More information about those events later.

"I have never acknowledged the difference  
between serious music and light music.  
There is only good music and bad music."  
-- Kurt Weill

## Concert Review



### by Jeannie Pool *Art Song is Alive and Well in Los Angeles*

The Los Angeles Chapter of NACUSA presented a bountiful concert of “New Songs from Los Angeles,” on Sunday afternoon June 25, 2006 at the Culver City Presbyterian Church in Culver City, California for an audience of nearly 100 people. The program featured performances

by mezzo-sopranos Malesha Jessie and Jenni Brandon and sopranos Ursula Marie Kleinecke and Keiko Clark. Thirteen composers were represented with a wide variety of musical styles and different approaches to English-language text setting. Jenni Brandon coordinated the concert and devised a poetic programming order that held the audience’s attention and complimented all of the composers represented. The acoustics in the church are lovely with the added blessing of a fine concert grand piano.

Composers on the program women and men, young and old, and all alive and well, included Howard Quilling, Matthew Hetz, Carol Worthey, Bonnie Ruth Janofsky, David S. Lefkowitz, David Zea, Deon Nielsen Price, Dwight Banks, David MacMurray, James Woodward, Margaret Meier, Jennie Brandon and Adrienne Albert.

Let’s begin with the three masterful composers on the program: Meier, MacMurray and Zea. Margaret Meier’s “Love Songs from *Eight by Emily*, poems by Emily Dickinson, reveal once again that Meier has the craft of text setting down pat. One hears the sound and meaning of every word in Meier’s settings and she consistently honors the poet’s intentions, rather than trying to improve on the poetry, as some composers arrogantly dare to do. The Dickinson selections were sung immaculately by Keiko Clark, accompanied by James Woodward. Again Clark entranced the audience with her performances of David MacMurray’s songs *A Reflection* (Robert Nathan) and *Stopping By Woods On A Snowy Evening* (Robert Frost) which were also precious gems and especially poignant on this concert, given the recent passing of MacMurray’s dear wife, Leanne.

David Zea is also a masterful art song composer. His pastoral *Tis Time, I think, by Wenlock Town*, a setting of poetry of A.E. Housman, was finely crafted and a true jewel, sung by Jennie Brandon, with Zea at the keyboard. Zea’s work demonstrates an economy of mean and one appreciates that every note is carefully thought out and delivered. Zea played his own three-movement solo piano work, called *Echoes*, which provided an appreciative break from the art songs.

Deon Nielsen Price’s selections from *Cartoonland* garnered the audience’s laugh of recognition with Price’s own humorous and poignant texts about “Credit Cards,” “Gas Lines,” and “The Menu,” about paying credit cards bills with other credit cards, lining up to buy gas during the extreme shortages in the 1970s, and contemplation of an elaborate restaurant menu.

James Woodward’s *Two Songs*, based on poems by Edgar Allen Poe, were hypnotic with repeated, yet

thoughtful musical phrases, revealing a unique and fresh composer’s voice. Howard Quilling’s melancholy and understated songs, *The Earth Remembers*, based on poetry of Nancy Edwards, had minimal yet effective accompaniment, although some his phrasing failed to follow the poet’s lead. Dwight Banks’ *Songs for Unity* made a strong impression, but the texts by Abdu’l Baha’, from the core of the Bah’ai Faith, come off as a bit too pedantic and not so poetic. Although the “progressive revelation” message may have its point, blame may rest on the tone and tenor of the translations and not Banks’ settings.

Bonnie Janofsky’s *Melancholy Moon* from her yet-to-be completed musical, *Mercy Parish*, is a Broadway-style show ballad, finely crafted and lovely, with a lyric by Mitchell Glaser who also wrote the book for the musical. The song is the lament of a young man who has followed his childhood sweetheart to New York, but loses track of her in the big city and was thoroughly entertaining.

David Lefkowitz’s *listen beloved* based on poetry of e.e. cummings, involved prepared piano, and was dramatic, anxious, and a full-of-consternation work, compellingly sung by Ursula Maria Kleinecke, who has a larger-than-life mezzo voice, accompanied by Yi-Chun Kelly Duan. Unfortunately, although Lefkowitz captures the underlying angst of the poetry, the atonal and strident music seemed more inspired by pre-World War II German Expressionists than by the sultry, steamy sensuality of the American beat poet Cummings. Matthew Hetz’s song, *So Let Me Seem* from Goethe’s *Mignon*, in English, was sung by mezzo-soprano Malesha Jessie, accompanied by David Clemensen, and conveys images of the soul going to the afterlife.

Carol Worthey’s composing of *A wind has blown the rain away and blown*, also based on an e.e. cummings’ poem, began the day after JFK’s assassination and an unaccompanied solo song, and continued in 1995 and 2003. The cycle from which this song comes, “the petal of somewhere,” was a finalist in the IAWM “Search for New music,” Miriam Gideon Prize in 2004. The song was beautifully sung by Malesha Jessie, accompanied by Clemensen, capturing the *avant garde* jazz feel of “beat” poetry. Worthey captures the surge of the wind with the wailing vocal lines and repeated jazz-infused figure in the piano, and thereby captures a moment in time.

Jenni Brandon’s *Imperceptible* begins and ends with a haunting “aahhh” invocation sung into the open piano and is based on ten Japanese poems (haiku translated by Kenneth Rexroth), presented in one continuous movement, in a dramatic arch form. The work which tells “the story of one woman’s wait for her over, her grief, and her questioning of the delicate human heart,” is sensual and sensitive. Keiko Clark, for whom they were written and dedicated, gave a powerfully haunting performance, accompanied by Woodward at the piano.

Adrienne Albert’s charming, witty *Two Songs*, based on funny, off-beat poems of British poet Jenny Joseph,

*Continued on page 11*

## FORFEST 2006: The Czech Republic

by Jan Grossman

Most everyone who is interested in contemporary compositional creation knows that the international festival of contemporary arts with a spiritual orientation, Forfest, has taken place annually since 1990 in the picturesque historical town of Kromeriz. However, few know that this festival has actually existed since 1980 as an underground movement, meetings of musicians and visual artists called "Sedanky" (English equivalent: get-together, session). Artists would bring their families to make it look like a family gathering (during the communist period only family meetings were allowed) and they would play new music, hold discussions on visual arts subjects, listen to poetry and prose by "nonofficial" writers, and philosophize. They discussed questions that are ever relevant:

- In what direction is art with spiritual themes heading and what should/must we create?
- What is and what is not spiritual-oriented art?
- Has our all too benevolent approach to questions of faith led us to a dead end?
- Has our all too rigid and conservative stance also led us to a dead end?

We can also ask: Are we in an age of crisis in art, faith and personal values, or are we at the beginning of a new epoch, the so called age of the Aquarius, which promises an unprecedented blossoming of the spirit?

As in previous years we attempted to answer these questions in the XVII annual Forfest which took place June 17-25, 2006. As always, musical events outweighed the visual arts and literary projects. There was a plan to have a multimedia performance in various locations of Kromeriz, but due to lack of finances the American performer Lewis Gesner was unable to carry out his production. The theatrical component of the festival was also not as full as in previous years.

Traditionally there have been three events in a given day, including afternoon and evening events, sometimes even in the late evening and at midnight. The reduction, however, did not affect the overall quality of the festival. The organizers were capable of making the most of a modest budget in terms of quality.

But there is a question about the future of the festival: it is possible to continue under these financial constraints? Will Forfest have to reduce its events to three or four, because other less artistically demanding projects receive money from grants? Forfest has long since received a reputation as a prestigious contemporary music festival, therefore there is no reason to be concerned that the finances received will not be used effectively and to their highest potential. However, this situation is common everywhere: the battle between omnipotent economic experts and those who feel that it is not aesthetically viable to place such extreme economic restraints on art.

Composers responded to the preceding questions in artistically non-controversial ways, such as in the two compositions by Arvo Pärt, *Kanon pokajanen* and *Magnificat*, *Paths*, *Stream* and other compositions by Daniel Kessner, *Vinice Salomounova* (Salomonis' Vineyard) by Jan Vrkoc, *De*

*profundis* by Vladan Koci, *Ticha hudba* (Silent Music) by Peter Graham, *Hommage à Edith Stein* by Giamila Berré or *Missa mussitata II* by Jan Grossmann.

As though by spiritual revelation, compositions resonated, such as *Stella matutina* by Alois Pinos, *Uzdraveni chvilku po posledni chvilce* (Cure one moment after the last moment) by Frantisek Emmert, *Lunula* by Roberto Vetranò, or the amazing composition by the Austrian composer Peter Ablinger, *Weiss* for flute, clarinet, violin, cello and piano under the interpretation of the Pierrot Lunaire Ensemble of Vienna. Ablinger's composition astounded the audience with its overall affiance, its use of the most refined timbres and its perfect use of pauses and stillness. There were moments when I was sorry that modern technology is unable to record the "held breaths" of the audience.

Musically spellbinding, expressively contemplative and also with convincing expression of intellectual and humanistic ideas include various compositions such as two compositions by Jiri Teml *Trio eufonico* and *Epigramy*, *Sblížení II* (Approximation II) and *Vzývání IV* (Invocation IV) by Milan Slavicky, the melodrama *Diptych* by Petr Pokorný, symphonic aquarelle *Jediná naděje* (The Only Hope) by Ctirad Kohoutek, *Dinosaurius* by A. Nordheim or *Trio giocoso* by Ivan Kurz.

And I could name many other compositions whose titles would overflow the constraints of this review by composers such as Henryk H. Jablonski, William Toutant, Domenico Tagliente, Grazyna Bacewicz, Arnost Parsch, Marco Della Sciucca, Z. Bargielski, G. F. Haase, Katerina Ruzickova, Francesco Paradiso, Vittorio Testa, Frank Zabel, M. Marek, Pavel Zemek, percussionist and composer Tomas Ondrusek, Juraj Benes, Vladimir Godar, or compositions under the interpretation of the Brno choir Vox Iuvenalis by Vytautas Miskinis, Richard Toensing or Petr Eben.

The festival was also crowned by some outstanding performances. Among the soloists, we must make a special mention of Daniel and Dolly Kessner from the USA (flute/alto flute/bass flute and piano/harpsichord), organist and composer Giamila Berré and saxophonist Vittorio Cerasa from Italy, accordionist Julie Hirzbergerova from Germany, pianist Elena Letnanova and cellist Jozef Luptak from the Slovak Republic, and Polish organist Wacław Golonka (now at the Prague Academy). Czech artists included violinist Zdenka Vaculovicova, harpsichordist Ilona Trtkova, and the aforementioned percussionist Tomas Ondrusek.

The most exceptional ensemble interpreters were Trio Eufonico and Ensemble Moens from Prague, Ars Incognita under the direction of Emil Skotak, the mixed choir Vox Iuvenalis with conductor Jan Ocelet from Brno, and the already mentioned Pierrot Lunaire Ensemble from Vienna.

Composer styles, methods and techniques exemplified in this year's festival were not as varied as in previous years. There were many compositions pronouncedly timbre influenced, and some were based on dodecaphony, serialized or aleatoric. Some of the compositions were based on pure, non-organized or centralized enriched atonality. Others showed that the composer did not adhere to one primary compositional technique. Is this all postmodernism?

*Continued on next page*

Contemporary composer and music theorist, the emeritus Professor of the Janacek Academy of Music in Brno and the Music Academy of Prag, Ctirad Kohoutek, gave a lecture at the festival. It was interesting and enlightening as a reflection of Brno music life, Brno as a center of compositional and interpretive pioneer experiments during 1960s-80s in then-Czechoslovakia. Along with his lecture there was heard *Jedina nadeje* (The Only Hope), his most interesting work, a musical painting from a recording by the orchestra *Panteon*.

Also fascinating was the afternoon with the composer and music theorist from Brno and Professor at the Janacek Music Academy in Brno, Alois Pinos. During an art show he had an opportunity to share memories from the sixties of team compositions, and along with his speech the composition *Divertissement* by Alois Pinos, Arnost Parsch, Rudolf Ruzicka and Milos Stedron was played, as well as a piece based on technical collage and assembly, *Analy avantgardy dokoran aneb vec Cage* (Annals of the Avant-garde wide open or Cause Cage), by a trio of composers Alois Pinos, Ivo Medek and Milos Stedron. Their never-ending flow of musical jokes and word games left the listeners with tears of laughter.

The festival was rounded out with four art exhibitions. One of the artists was the notable Slovakian painter, Eva Trizuljakova, who systematically dedicates her art to various biblical themes and regularly publishes her thoughts on post-modern society.

The art shows of the married couple Marie and Josef Docekal, otherwise known for their restoration work, also took place along with Vaclav Vaculovic who again showed water color paintings, many-layered abstract paintings, large scale paintings, and also small fine graphics and other art objects.

Jan Grossmann is a Czech composer and associate professor at the Zilina University in the Slovak Republic and at the Ostrava

## MOVIE REVIEW

by Carol Worthey, Composer, Los Angeles, (July 2006)

*Peggy Gilbert & Her All-Girl Band* is an inspiring, delightful and heart-warming portrait of an indomitable and ageless woman who broke through stereotypes and pioneered the way for women musicians everywhere. Alternating between interviews with Peggy (whose wry humor, remarkable memory, and spunky sweetness shine through like a good jazz riff) and bits of Americana, in fascinating personal photos and nostalgic postcards (from more innocent, less hurried times) through the courage and sacrifice of war to the establishment of fair practices she forwarded via the Music Union -- this is a multi-layered portrait of a great woman and a burgeoning America. Narrated by Lily Tomlin and full of insightful interviews with a treasury of jazz and music greats, this film by Jeannie Pool touches the heart and the funny bone and strengthens anyone's backbone -- because this gal is such a survivor, we all have no excuses for not making things in life go better for everyone we care about. *Peggy Gilbert & Her All-Girl Band* will appeal to musicians and non-musicians, to young and old alike, to anyone who has ever asked, "What does it take to make a difference?" It's a saga. Don't miss it!

**Concert Review** *Continued from page 9*

"One That Got Away" and "The Sun Has Burst the Sky," provided the perfect closure to a perfect afternoon. The audience included composers, poets, lyricists, singers, and fans of art song, all who listened attentively to each breath taken and each syllable utter. Such a meaning-packed concert for those who music with their words! One imagines that many there were so inspired that they could hardly wait to go home to write, even with the sumptuous reception provided by Sorrento Italian Market.

## Play-It-Again *Continued from page 4*

we will be even more fortunate to often have the creator of the work present!

When you read the title of this article, "Play it again," you may have initially thought that this article was about that oft-elusive second performance. Most of us lament the many pieces we have that have received only one performance, a repeat performance seeming something akin to a huge bonus. We will leave untouched the subject of those unperformed pieces we all have waiting on shelves and in closets. I am not advocating the "twice hearing" approach be used exclusively in new music concerts. It has the potential to breathe new life into the concert experience, and more importantly, be the springboard for a variety of approaches to new music concerts, a few of which have been proposed here. Re-thinking our approach to new music concerts may help keep our art alive, bring more people in, and thus secure subsequent performances.

So, play it again... please... and now!

Jean Milew is on the faculty of the Department of Performing Arts at UIC College of Architecture and the Arts in Chicago, IL.

## RECORDINGS

**H. Owen Reed: *Frolicking Winds***, (adapted for Wind Ensemble by William Berz), on "*Rationality*," by the Rutgers Wind Ensemble, William Berz, conductor, Mark Records, 2006.

## COMMISSIONS

**Al Benner** was commissioned by Carson Cooman (organist and coordinator at Harvard's Memorial Church), to write a new sacred motet (an anthem for 4-part SATB choir) for the Choral Fellows ensemble of Harvard University (a select 16-person professional choir) for use at daily worship services and other events for which the ensemble sings.

**Dinos Constantinides** as commissioned by Greek-Polish flutist Iwona Glinka to write a solo flute piece which she premiered in Madison, WI, on April 22. He was also commissioned to write a piece for saxophone and piano for a Greek recording session and a work for saxophone and organ by the saxophonist Athanasios Zervas for future performances in America.

**Nancy Bloomer Deussen**: US Army TRADOC Band for *The Dawn of Freedom*; and Blackledge Chamber Players for *Soltice Circle* (flute, cello and harp).

We would like to take this time to announce the 2nd Annual Quey Percussion Duo Composition Contest. The deadline for this year's contest is December 15, 2006. Please visit our website for details.

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## Yehudi Wyner Wins Pulitzer for Music

### *Thelonius Monk Receives Special Citation*

Classical composer Yehudi Wyner has won the 2006 Pulitzer Prize for Music for his piano concerto *Chiavi in Mano*. The concerto was premiered by the Boston Symphony on February 17, 2005. This brings to 30 the number of Pulitzer Prize-winning composers that BMI represents.

The \$10,000 prize is awarded on the recommendation of the Pulitzer Prize board for a "distinguished musical composition of significant dimension by an American that has had its first performance in the United States during the year." This year's jury for the music prize included fellow BMI composer and Pulitzer winner William Bolcom, jazz pianist and BMI composer Muhal Richard Abrams (who also served on the jury last year), Carnegie Hall Senior Director & Artistic Advisor Ara Guzelimian, musicologist George E. Lewis and jazz critic Howard Reich of the *Chicago Tribune*.

The Pulitzer board also awarded world-renowned BMI jazz composer and pianist Thelonious Monk a special posthumous citation "for a body of distinguished and innovative musical composition that has had a significant and enduring impact on the evolution of jazz." The citation, like Duke Ellington's in 1999, acknowledges the longtime exclusion of jazz composers. The board recently changed its rules to encourage the submission of jazz and other non-classical works.

Yehudi Wyner has composed more than 60 works, including the 1998 Pulitzer Prize-nominated *Horntrio*,

commissioned by Worldwide Concurrent Premieres Inc. for 40 ensembles worldwide.

Born in Alberta, Canada, in 1929, Wyner grew up in New York City. He studied at the Juilliard School, Harvard and Yale, and after winning the Rome Prize in 1953, spent three years at the American Academy in Rome. As a pianist, he is a member of the Bach Aria Group and has performed as a soloist and a chamber musician; he has also conducted chamber groups, vocal ensembles and operas.

Wyner has taught at Yale, the State University of New York at Purchase, Cornell, Harvard, Tanglewood and Brandeis, where he is Professor Emeritus of composition. He has won two Guggenheim fellowships and the Chamber Music Society of Lincoln Center's Elise Stoeger Award for lifetime contributions to chamber music, and is a member of the American Academy of Arts and Letters.

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